

edward johnson building  
faculty of music  
university of toronto



THE UNIVERSITY OF TORONTO CONCERT BAND

RONALD CHANDLER, CONDUCTOR

MACMILLAN THEATRE

SUNDAY, DECEMBER 6, 1981

3 PM

# PROGRAM

Santiago Carnival (1980)

CLAUDE T. SMITH  
(b.1932)

Claude T. Smith, currently teaching at Southwest Missouri State University, is well known in American band circles. His music is rhythmically vital, effectively scored and vigorous in its examination of various styles of music today. Santiago Carnival is in the commercial Latin style made popular by studio bands and orchestras of the sixties, characterized by the driving, complex and syncopated percussion that carries on throughout the piece. After an opening fanfare and the energetic main theme which is introduced by a solo trombone, there is a lyrical middle section scored in a way reminiscent of the brass and marimba bands of Mexico.

Andromeda (1976-80)

MICHAEL HORWOOD  
(b.1947)

Michael Horwood, educated at the State University of New York at Buffalo, is composer-in-residence at Toronto's Humber College. Andromeda owes much in form to the weighty Bruckner Adagios, and in sound to modern jazz. Horwood's jazz idioms are not in the slightly self-conscious "white" style of Aaron Copland or even Claude Smith, but in the more integral post-war style of such composers as Krzysztof Penderecki or Gunther Schuller. The work displays impressive orchestration, with textures from the thinnest and most ethereal to the loudest, biggest and fullest.

Variations on "The Happy Farmer"

ROBERT SCHUMANN  
(arr. Davis)

Heather Chesley, contra-bassoon

Ever since it first appeared for piano solo in Robert Schumann's Album for the Young, "The Happy Farmer" has been a perennial favourite, arranged again and again for all combinations of instruments. This version features the lowest member of the woodwind family, the contra-bassoon. As the variations develop the stereotype of this instrument as merely a plodding harmonic support is dispelled by agile passage work and at the piece's high point, by an athletic cadenza.

INTERMISSION

## UNIVERSITY OF TORONTO CONCERT BAND PERSONNEL

### Flute

- Robyn Brunt, Toronto  
Clifford Chan, Montreal  
Christine Feierabend, Oshawa  
Jennifer Giles, Toronto  
\* Jeannette Hirasawa, Hamilton  
Janice Kerckamp, Mississauga  
Lynn Langford, Barrie  
Nicole Long, Montreal  
Denise Reiber, Toronto  
\* James S. Selkirk, Toronto  
Anne Sidnell, Toronto  
\* piccolo

### Oboe

- Kevin Reid, Toronto  
Stephen Williams, Toronto

### Clarinet

- Neville Austin, Bramalea  
Philip Haig, Calgary  
Hannibal Hamlin, Toronto  
\*\* Julia Innes, Milton  
Karen Karnay, Hamilton  
Reesa Koskie, Toronto  
Don Ross, Edmonton  
Wayne Toivonen, Thunder Bay  
Leeanne Wootten, Sudbury  
\*\* concertmistress

### Eb Soprano Clarinet

- Frank Boccitto, Toronto

### Bass Clarinet

- Scott Whittington, Midland

### Eb Contra Alto Clarinet

- Frances Cohen, Toronto

### Saxophone

- Diane Drysdale, North York  
Gordon Hogg, Peterborough  
Anna Palamedes, Ottawa  
Wendy Rothwell, Toronto  
Mark Tooker, Brockville

### Bassoon

- Colin McEnery, Sackville, N.B.  
Alan Stauss, Alexandria, Va.

### Trumpet

- Jonathan Freeman-Attwood, U.K.  
James Gardiner, Sault Ste. Marie  
Daniel Johnston, Toronto  
Peggy Matthys, Port Hope  
Keith Mayo, Montreal  
Mark Needs, Toronto  
Peter Sutherland, Fort Erie  
William Thomas, Toronto  
Geoffrey Thompson, Stratford  
Jens van Vliet, Toronto  
Catherine Webb, Peterborough



French Horn

Deborah Dods, Toronto  
Susan Freeman, Didsbury, Alta.  
Gwendolen Limbertie, Toronto  
Doug Mainland, Wintembourne  
Alyson McCauley, Scarborough  
Neil Spaulding, Toronto  
Eleanor Stublely, Mississauga

Trombone

Steven Armstrong, Oshawa  
Chris Babey, Elmira  
Hugh Box, Toronto  
Bob Houghton, Thornhill  
David King, Scarborough  
Claude Lapalme, Montreal  
Cathy Mee, Brampton  
Bruce Tonkin, Agincourt

Euphonium

Valerie Atkinson, Weston  
Kenneth Evan Hudson, Kenora

Tuba

Paul Sylvester, Toronto  
Annette Gruno, Toronto

String Bass

Danny Brennan, Toronto

Percussion

Michael B. Bakan, Vancouver  
Michael J. Cote, Guelph  
Karen Lathe, Toronto  
John Thompson, Halifax  
Trevor Tureski, London

Piano

Wendy Laking, Toronto

Librarian & Manager

Alyson McCauley

Giles Farnaby Suite (1970)

GORDON JACOB  
(b.1895)

Fantasia  
The Old Spagnoletta  
Giles Farnaby's Dreame  
Farnaby's Conceit  
His Rest  
His Humour  
Tell Mee, Daphne  
Rosasolis  
A Toye  
Loth to Depart  
Tower Hill

Giles Farnaby, an English contemporary of William Shakespeare and Elizabeth I, was one of the first great composers of keyboard music. These stately but cheerful little pieces are scored in the full, sonorous English band style by Gordon Jacob, long a noted composer of all kinds of music, and for forty years a teacher at the Royal College of Music in London. The pieces challenge the arranger in that, though there are over fifty players, there are rarely more than four parts in Farnaby's original music. Jacob's typically English solution to this problem lends a quite different sound to the band than that of American arrangers.

Othello (1976)

ALFRED REED  
(b.1921)

Prelude (Venice)  
Aubade (Cyprus)  
Othello and Desdemona  
Entrance of the Court  
The Death of Desdemona; Epilogue

Alfred Reed, of the University of Miami Music School, is one of the most popular and prolific band composers today. The suite Othello is one of a long line of pieces based on Shakespeare's tragedy. Reed's version captures all of the martial excitement, tender lyricism and violent passion of the tale of the moral destruction of a strong-willed leader.

Organum (1973)

VACLAV NELHYBEL  
(b.1919)

Vaclav Nelhybel, a Czech who became an American citizen in 1957, is another well known composer, prolific in wind writing. Organum looks back to the embrionic developments in harmony and polyphony of the eleventh and twelfth century. Stanley DeRusha, a Wisconsin high school conductor, who commissioned the work, describes it best: "Inspired by the ancient Bohemian chant, 'Let us not perish, nor our children', Organum is an outcry to reason, to God. The woodwinds and brass represent the turbulence and the destruction of mankind, from within and without; the chant in the antiphonal brass symbolizes the plea for reason and hope."

- Notes by Don Ross

Next Concert: An Evening with Oskar Morawetz  
Saturday, January 16, 1982, 8 pm, Walter Hall

Next Concert Band Concert: January 31, 1982, Sunday at 3 pm.  
MacMillan Theatre